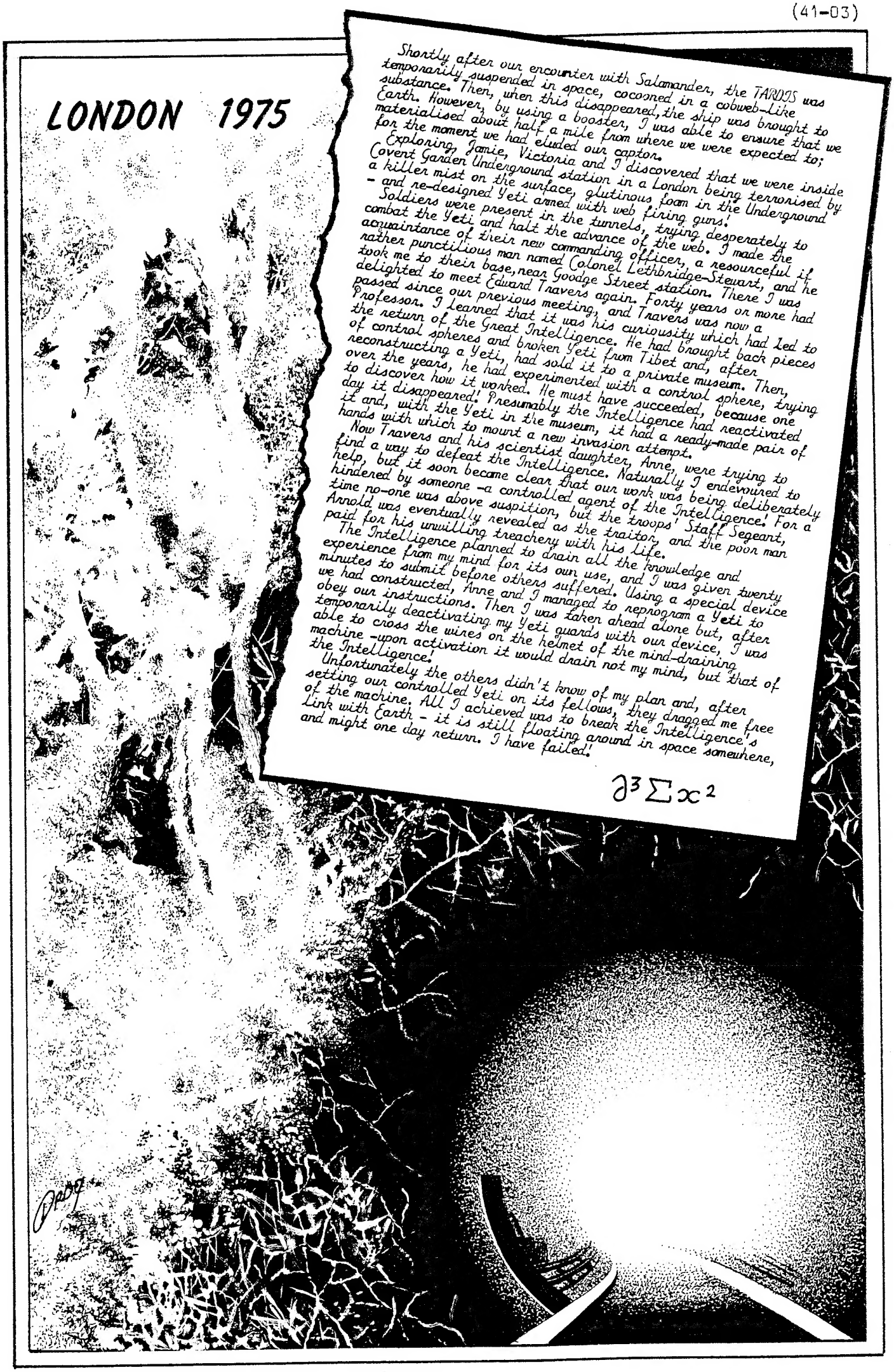
THE WEB OF FEAR

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

CODE: QQ. M. Haisman & H. Lincoln



Shortly after our encounter with Salamander, the TARDIS was temporarily suspended in space, cocooned in a cobweb-like substance. Then, when this disappeared, the ship was brought to Earth. However, by using a booster, I was able to ensure that we materialised about half a mile from where we were expected to; for the moment we had eluded our captor.

Exploring, Jamie, Victoria and I discovered that we were inside Covent Garden Underground station in a London being terrorised by a killer mist on the surface, glutinous foam in the Underground - and re-designed Yeti armed with web firing guns!

Soldiers were present in the tunnels, trying desperately to combat the Yeti and halt the advance of the web. I made the acquaintance of their new commanding officer, a resourceful if rather punctilious man named Colonel Lethbridge-Stewart, and he took me to their base, near Goodge Street station. There I was delighted to meet Edward Travers again. Forty years or more had passed since our previous meeting, and Travers was now a Professor. I learned that it was his curiousity which had led to the return of the Great Intelligence. He had brought back pieces of control spheres and broken Yeti from Tibet and, after reconstructing a Yeti, had sold it to a private museum. Then, over the years, he had experimented with a control sphere, trying to discover how it worked. He must have succeeded, because one day it disappeared! Presumably the Intelligence had reactivated it and, with the Yeti in the museum, it had a ready-made pair of hands with which to mount a new invasion attempt.

Now Travers and his scientist daughter, Anne, were trying to find a way to defeat the Intelligence. Naturally I endeavoured to help, but it soon became clear that our work was being deliberately hindered by someone - a controlled agent of the Intelligence! For a time no-one was above suspition, but the troops' Staff Segeant, Arnold was eventually revealed as the traitor, and the poor man paid for his unwilling treachery with his life.

The Intelligence planned to drain all the knowledge and experience from my mind for its own use, and I was given twenty minutes to submit before others suffered. Using a special device we had constructed, Anne and I managed to reprogram a Yeti to obey our instructions. Then I was taken ahead alone but, after temporarily deactivating my Yeti guards with our device, I was able to cross the wires on the helmet of the mind-draining machine - upon activation it would drain not my mind, but that of the Intelligence!

Unfortunately the others didn't know of my plan and, after setting our controlled Yeti on its fellows, they dragged me free of the machine. All I achieved was to break the Intelligence's link with Earth - it is still floating around in space somewhere, and might one day return. I have failed!

$\partial^3 \Sigma x^2$

DRAMA EXTRACT

"Are you sure?"

The Doctor brushed his hair to one side, covering up the bruise on his forehead. "Yes, I'm quite all right, thank you, Victoria. I was just knocked out by the explosion a bit, that's all."

Happier, Victoria sat down beside him. With a glance towards the other two men in the room she leaned forward and whispered, "Where does the Colonel come from?"

The Doctor looked round at the immaculately dressed young officer now studying the common room notice board. Since their arrival at the Goodge Street fortress he had said very little, and he was now being watched with suspicion by Corporal Blake. The Doctor shrugged. "I don't know," he replied. "When I came to there was no sign of the Yeti, so I wandered around for a bit. And then, on my way back to you, he suddenly jumped up from no-where."

Victoria was puzzled. "How did you find out about the Intelligence?"

"Oh, when I saw the Yeti I put two and two together. And now you say Travers is here - well..."

Their discussion was interrupted when the door opened. Blake snapped to attention as Captain Knight entered and saluted the newcomer. The Colonel acknowledged perfunctorily. "Good afternoon. Captain Knight?" he enquired.

"Good afternoon, Colonel...?"

"Lethbridge-Stewart. I suspect you're wondering who the devil I am, eh?"

"As a matter of fact, Sir, yes."

"Well, I couldn't tell you before, but you're a bit cut off down here, aren't you? I'm taking over from Pemberton. Sorry about him - a very fine soldier."

"Taking over? I see..." The Captain thought for a moment. "Excuse me, Colonel, but have you got any form of..."

"...Authorisation?" concluded Lethbridge-Stewart. "Yes, of course. Here are my papers." As Knight studied the documents Lethbridge-Stewart had produced from the inside pocket of his jacket, the Colonel smiled and nodded in Corporal Blake's direction. "Glad to see you don't take things at face value."

Knight sighed and returned the papers. "All right, Blake, you can fall out."

"Sir!"

As Blake left, Knight offered Lethbridge-Stewart a chair. Still with a hint of distrust in his voice he asked, "How did you get in, Sir?"

"Drove in - ammunition party. Got badly beaten up. All the men dead, I'm afraid..." Suddenly he remembered something. "No, not all; Evans managed to escape."

"Evans?" quizzed Knight.

"Driver."

"Oh, yes..." Now Knight was even more sceptical. "Funny, he didn't mention any other survivors."

"No? Well, it all got a bit confused. Drove into a side tunnel myself. After that I got a bit lost and then, I found this Doctor." Lethbridge-Stewart gestured towards the traveller.

"Yes, I was wondering when you were going to get around to me!"

Knight waved a dismissive hand. "Thanks to Miss Travers having spoken for him, we know a bit about the Doctor already."

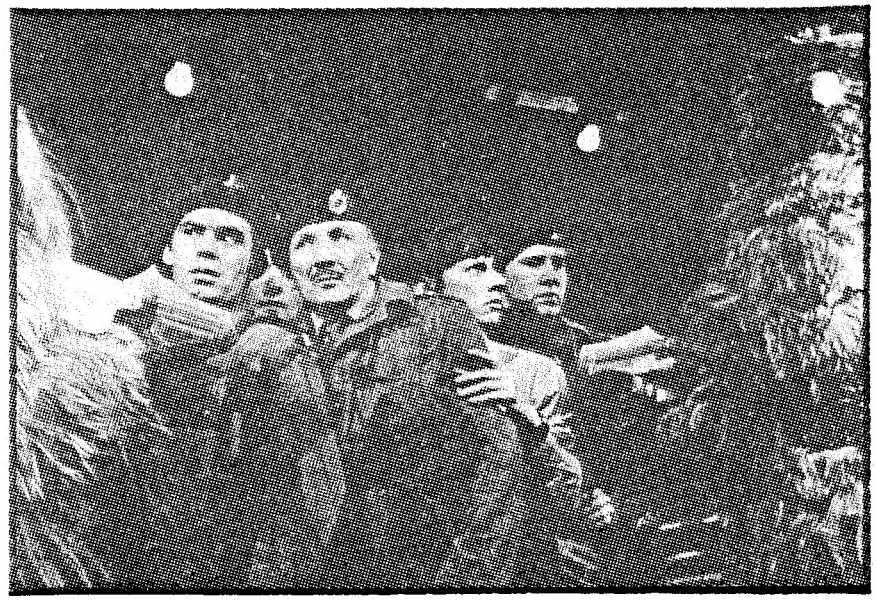
"I see," pondered Lethbridge-Stewart. "In fact, more than you do about me, eh?"

"To tell you the truth, Sir, yes."

Just as the Colonel was about to reply, the door thundered open once more and a heavily bearded man launched into the room, seizing the Doctor's hand and pumping it enthusiastically. "Doctor! My dear fellow, am I glad to see you..."

STORY REVIEW

Gary Hopkins



The sight of the Doctor running panic-stricken along a dark tunnel was certainly familiar; but what happened next was unique in the history of 'Doctor Who', and a calculated psychological move on the part of new producer Peter Bryant. Pausing in his flight, Patrick Troughton faced the camera to deliver a gentle but significant warning of the horrors to come, alerting his audience to the return of the Yeti and remarking that "they're just a little bit more frightening" than before. But, however tongue-in-cheek this preview of 'The Web of Fear' seemed, it was the first time the BBC had felt compelled to reassure its younger viewers about 'Doctor Who', and a glowing tribute to the long-term efforts of Peter Bryant. His desire to inject good old-fashioned horror into the show had already earned critical acclaim with 'The Tomb of the Cybermen'; but the first half of the season had been little more than a rehearsal. From now on, spines would really be chilled...

As with 'The Abominable Snowmen', writers Mervyn Haisman and Henry Lincoln dipped into the BBC's archives for their inspiration, this time drawing on the 1958 production of Nigel Kneale's 'Quatermass and the Pit'. As 'The Abominable Snowmen' had done with its television ancestor (see page "38-05"), 'The Web of Fear' siphoned off elements of 'Quatermass and the Pit' whilst leaving Kneale's plot relatively untouched. Thus there are strong parallels between Professor Travers and Professor Quatermass, Anne Travers and scientist Barbara Judd, and the Doctor and scientist Dr. Matthew Roney. The 'Hammer' film adaptation has the London Underground for a location, wherein an alien intelligence which possesses the power to control the minds of its victims waits to be unleashed upon the world. Solid military presence is provided in both cases by the British army, and the media is similarly represented, this time by an Alan Whicker lookalike (and soundalike) from "London Television" named Harold Chorley. However, as with 'The Abominable Snowmen', Haisman and Lincoln skilfully worked these 'Quatermass' features into one of the most ingenious and enduring plots ever to be used in 'Doctor Who'.

By coincidence, 'Hammer' films had released their stylish re-make of 'Quatermass and the Pit' in 1967, a fact no doubt considered by 'The Web of Fear' director Douglas Camfield. His own work on 'Doctor Who' had already demonstrated his predilection for 'Hammer' horror, and his wish to work for that particular film company was oft expressed. But for atmosphere and style, 'The Web of Fear' is every bit as memorable as some of the best 'Hammer' films. With its rugged depiction of British soldiers under siege conditions, its startlingly violent action sequences and minute attention to detail, it achieves a higher water mark of tension and suspense than has previously been known in 'Doctor Who'. Moreover, the collection of engaging, believable characters in bizarre but credible situations helps to give this serial the edge on 'The Abominable Snowmen'. The same vein of intelligent humour runs through both stories - together with sharp, perceptive characterisations and tidy, economic plotting - but 'The Web of Fear' is ultimately a superior piece of drama to its Yeti predecessor: faster paced, more thought-provoking and, it has to be admitted, much more disturbing. Despite the incongruous presence of Himalayan Yeti in the London Underground, the fate of the humans trapped deep within the dark, stifling, subterranean network is enough to keep even the most cynical of viewers perched on the edges of their seats.

Forty years after the adventure in Tibet the Doctor and a heavily bearded Travers are reunited, once again to fight the Great Intelligence and its robot servants, the

Yeti. This time, though, Travers is himself responsible for establishing the link with the Intelligence unaware that this is merely the first stage of an elaborate plan to trap the Doctor on Earth. As the Intelligence explains, "Through time and space I have observed you, Doctor. Your mind surpasses that of all other creatures...Your knowledge of the past will help to shape the future of this planet". But Travers is an old man, terrified of the harm he has caused by reactivating a Yeti control unit (and consequently the only remaining robot Yeti, now owned by Julius Silverstein and kept in his private museum), and he asks his scientist daughter, Anne, to come to his aid. The story resumes weeks later, during which time London has been evacuated and the Underground system placed under martial law. Some of the soldiers suspect that the Yeti are a robot army controlled by a foreign power, but Travers alone knows the real truth. As before, the Intelligence has organised the secret manufacture of Yeti and is using the London Underground as a suitable trap for the Doctor, cornering him by filling the tunnels with an expanding, deadly fungus (the web of the title).

A poignant aspect of 'The Web of Fear' concerns the fate of its cast of characters. During the first episode the military operations room (a remnant of the Second World War) is alive with activity; but as each episode progresses the death rate goes up. The silent operations room of the later episodes is a grim, sad reminder of the men who have given their lives for their country - cheerful young men like Captain Knight, Corporals Blake and Lane and little Private Weams; not to mention the old soldier "Staff" Sergeant Arnold, the most wretched creature of all who, like Padmasambhava in Tibet, died long ago but is kept 'alive' by the Intelligence, this time to spy upon and betray his friends. However, the identity of the 'traitor' is not revealed until the final episode, by which time everyone has come under suspicion and paranoia has gradually eroded what little morale there is left.

Jack Watling makes a welcome return to 'Doctor Who' as Travers, cantankerous and stubborn as ever but somewhat mellowed since he last met the Doctor in 1935. Tina Packer as Anne Travers starts off well enough by adding a welcome touch of genuine feminism to the series, a lady with "a very quick temper and very long claws", but unfortunately she displays too many clichéd feminine weaknesses during the rest of the adventure to be considered entirely successful. At the other end of the scale, Nicholas Courtney's confident but unobtrusive performance as Colonel Lethbridge-Stewart is a great asset to the serial, his concern for "practical soldiering" in a time of grave crisis earning suspicion from his fellow prisoners (even his initial meeting with the Doctor takes place off-screen) but commanding enormous respect. Patrick Troughton, Deborah Watling and Frazer Hines stroll through the adventure with relaxed ease, although Troughton's comic timing is once again to the fore, enhanced by Douglas Camfield's sure-footed direction and strong sense of humour. "Now, is it safe?" asks Victoria tremulously. "Oh, I shouldn't think so for a moment!" confidently replies the Doctor...

When Victoria left her own world of England in 1866, the London Underground comprised sections of the Metropolitan and District lines (opened respectively in 1863 and 1865), and yet such an historical landmark seems to have escaped her notice completely. The Doctor has to explain the function of the tunnels, and the vehicles which normally use them, to both of his companions. But the London Underground was an inspired location for a 'Doctor Who' horror story, and a trip through its dark, shadowy, labyrinthine passages has never been quite the same since...

SPACE & TIME

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SPACE & TIME

PROFESSOR TRAVERS

Trevor Wayne

Edward Travers is a haunted man whose entire adult life is blighted by the shadow of the Yeti. It would have been bad enough for him had this been simply an interest in a semi-legendary beast by "a scientist who should know better", but as the "Abominable Snowmen" were chosen by the Great Intelligence as the principal instruments of terror in its plot to attain corporeal existence and dominate the world, Travers found himself involved in the machinations of an alien intelligence trying to subject all humanity to its will...

The "eccentric professor" is a staple ingredient of science fiction - the Doctor himself being the virtual apotheosis of the type - and it is almost unnecessary to identify Conan Doyle's Professor George Edward Challenger and Dr. John Rollason of Nigel Neale's 'The Creature' as Travers' literary antecedents.

Yetis have been in and out of the public's interest since 1832 when Nepal's first British resident, B.H. Hodson, told of a previously unknown creature that "moved erectly, was covered in long dark hair and had no tail". However, it was not until the 1950's, when mountaineer Eric Shipton published photographs of humanoid footprints 13" long and 8" wide, that the "Abominable Snowman" became a household name. The setting of 'Doctor Who's' first Yeti story in an earlier decade of this century was perhaps inspired by the short story 'In the Footsteps of the Abominable Snowman' by the Czech writer Josef Nesvadba. In their script, Mervyn Haisman and Henry Lincoln made Travers an anthropologist and then provided a Yeti with no kinship to man; not even the feet to leave the celebrated man-like prints. But this merely serves further to emphasise the fact that poor Travers, tormented beyond endurance, is well out of his depth. Such is the almost inevitable fate of scientists who have the misfortune to meet the Doctor: firstly they are customarily set upon by monsters, then they have the products of their years of education and research overturned in the course of one conversation with the time traveller.

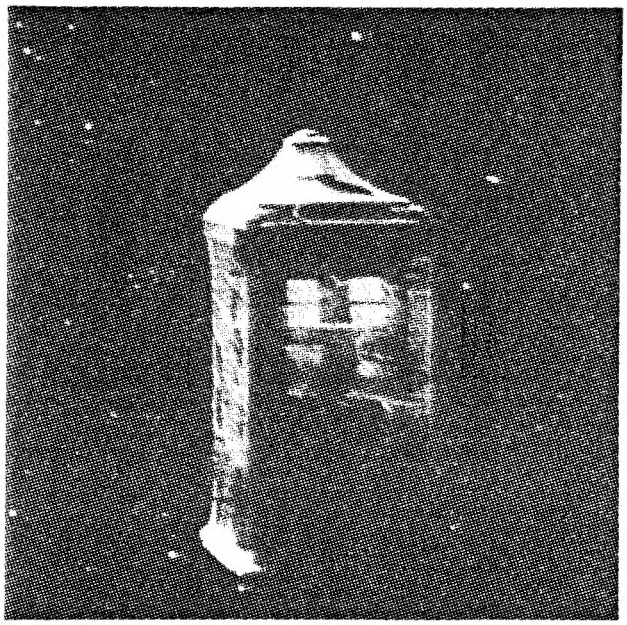
Travers' expedition to the Himalayas both vindicates his theories and smashes them down. He is able to salvage something from the venture, however, and his return to London is not disappointing. He marries and fathers a bright, attractive daughter named Anne, who follows in his footsteps by fulfilling her childhood ambition of pursuing a scientific career. 'The Web of Fear' takes up the story some forty years later. Travers, that many years older and now a widower, has been swindled out of his last valuable possessions - the relics of his expedition. The old man's thoughts turn to the Yeti and the Intelligence; he is dismissed as senile, but again events prove him correct and London is invaded by Yeti...

By reviving the character of Travers along with the Yeti, the writers gave actor Jack Watling a chance to take advantage of the temporal wanderings of the series' principal characters to present an unusual development of one of the supporting characters. Time has taken its toll on Travers, but not on Jamie and Victoria, both of whom were born before him (Deborah Watling, who had worked with her father before on television, was playing a character who was at the same time both old enough to be his grandmother and young enough to be his granddaughter!). Nor was Jack Watling any stranger to legends and the unknown: his home, a 15th Century house in Essex, is haunted by several ghosts and is reputed to have connection with Dick Turpin.

From a mixture of gung-ho "British" eccentric enthusiasm and paranoia to a bitter and haunted, bewhiskered old man, Jack Watling created one of the most memorable characters in 'Doctor Who'. However, being a scientist, Travers was always completely overshadowed by the Doctor and, for that reason, it is probably just as well that plans to revive the character again were not realised. Now a stiff military man like Colonel Lethbridge-Stewart, he'd provide a splendid contrast to the eccentric Doctor ...

SPACE AND TIME

FLASHBACK



RADIO TIMES

DR WHO GOES UNDERGROUND

1 5.25 HAVE you ever undertaken a long journey on the London Underground without a newspaper, magazine or book to occupy your mind? Once you've looked at your fellow passengers as long as you dare, and read the adverts, chances are that your imagination has started you wondering about the long, dark, soot-covered tunnels that you're travelling through.

Could they possibly hide fugitives from justice, or something even more terrifying?

The question is answered in Dr. Who and the Web of Fear, the new adventure starting tonight.

The Doctor and his trusty companions, after a very narrow escape from the evil Salamander, find themselves and the *Tardis* mysteriously suspended in time and space, held captive by something that looks like cobwebs.

Once they have broken free, the *Tardis* lands in present-day London, right in the middle of one of the Underground systems.

There they meet an old friend, Travers, whom they last saw in Tibet, where they were all involved with the Yeti. Travers, ever the scientist, admits that he brought back from Tibet some Yeti parts as well as the controls sphere, which he's managed to repair.

But now, the Intelligence has stepped in, and his dangerous tools, the Yeti, are roaming the Underground. This is the menace that the Doctor and his companions must overcome.

Travers, now an old man of seventy, is played by Jack Watling; he is accompanied by his daughter Anne, played by Tina Packer. Jack's real-life daughter Deborah will as usual be playing Victoria; Frazer Hines is Jamie, and Patrick Troughton, playing only one role in this new adventure, is Dr. Who.

GAY SEARCH

Issue dated 3rd to 9th February 1968

The Yeti - Mark II

Gary Russell

Whereas 'The Abominable Snowmen' had depicted the Yeti in their "natural" habitat of the Himalayas, in their sequel adventure they were placed in an environment which was completely alien to them. And with this new, urban location came also a new design for the creatures.

In their debut story, the Yeti had unfortunately tended to look rather "cuddly". This had been noticed by the children present during location shooting in Snowdonia, who had doubtless seen them as larger versions of their favourite toy companions back at home, and in later years even Patrick Troughton himself was moved to admit that he had actually had rather a soft spot for the beasts. Thus, rather than run the risk of having youngsters sympathise with the monsters and hissing at the hero, the production team decided that, for better or worse, the Yeti would have to change.

Four new Yeti costumes were made for 'The Web of Fear', smaller in stature than their predecessors and covered with a heavier, more matted fur. The black patch of pelt that had covered the "face" of the bigger-rumped originals was replaced by a gaping mouth and a mound that was presumably intended to represent a nose. Unlike the first story, in which the Yeti were supposed to appear as genuine Abominable Snowmen in order to terrorise the inhabitants of the Det-sen monastery, this time everyone knew them to be robots. In accordance with this new situation, the eyes that glared out of the darkness like 100 watt light bulbs gave the monsters an enhanced air of cold, robotic menace. In addition, their clawed hands were much larger than those of the originals, changing in true Cyberman fashion so that the former four-digit versions were reduced to an economical three. The changes were finally tied up with a cummerbund of tough skin, similar to that which covered the creatures' hands, wrapped snugly around their waists.

In keeping with the story's 1975 setting, these Yeti made use of high technology with weapons similar in appearance to the hand-lasers so frequently seen in science fiction series. But instead of firing a beam of concentrated light, these guns sprayed out strands of a goey, web-like substance (a visual effect which was achiev by linking the hollow gun props to a high pressure smoke discharger, via lengths tubing concealed within the arms of the Yeti costumes). These new Yeti were also much noisier than their predecessors, emitting the high-pitched pulsating sound previously associated only with their control spheres and occasionally giving a loud, bellowing roar (which was actually nothing more than the modulated sound of a lavatory being flushed at the Radiophonic Workshop's studios!).

As already mentioned, most of these changes were instigated to make the Yeti more menacing than before and, even though their new appearance frustrated this aim to a certain extent, when the monsters moved and the other characters reacted to them, the terror began. This was not due solely to the claustrophobic confines of the Underground tunnels because, when the Yeti emerged on to the streets of London, some of the most frightening scenes in 'Doctor Who' ensued. A lengthy action sequence took place in and around the famous Covent Garden fruit market, featuring explosions, falls and fierce hand-to-claw fighting. The soldiers were retreating, unable successfully to combat the monsters. Some of them sought refuge on the awning above one of the trader's stalls, while the Yeti lumbered between them, looking for more victims, enabling a Yeti to seize and drag the man to his death...

With all these changes, the production team did not underestimate their viewers' powers of observation and saw fit to explain the differences in the story itself. The Yeti first seen in Julius Silverstein's museum was one of those from 'The Abominable Snowmen', but it was transformed into the new, fiercer version when the reactivated control sphere entered it. Then, later in the story, the Doctor was shown viewing a series of slides and, on noticing the difference in the monsters, he promptly christened them the Mark II Yeti. Unfortunately, a Mark III was not to follow.

TECHNICAL OBSERVATIONS

Finally promoted to the position of Producer, Peter Bryant engaged the services of renowned 'Doctor Who' director Douglas Camfield for 'The Web of Fear'. Gothic horror enthusiasts, both Bryant and Camfield were keen that the story should be made in that style, with a dark, sinister atmosphere pervading it. Bryant, in particular, is a devotee of Hitchcock's style of film-making.

Towards the end of production on this story, Derrick Sherwin decided to look for a post elsewhere in Television, and began searching for someone to take over from him as Script Editor on 'Doctor Who'. One of the first people he considered was a man known to him from his days with ABC TV. A freelance writer skilled at working in both serials ('Crossroads') and series ('The Avengers'), Terrance Dicks' first visit to the 'Doctor Who' studio was on Friday 17th February 1968, to watch the last episode of 'The Web of Fear' being recorded.

Douglas Camfield's original intention was to film parts of this story on location in the London Underground itself. However, when he contacted London Transport to arrange this, they asked an astronomical fee for the use of their premises and insisted that any filming in the tunnels would have to take place between two and five o'clock in the morning! They were also unwilling to open the gates of Covent Garden station (closed on Sundays in 1968) for shooting of station interiors without a similar substantial figure being paid. Camfield therefore abandoned the idea of filming on L.T. premises, and Designer David Myerscough-Jones was given the task of reproducing tunnels and stations entirely within the studios.

Rising to the challenge, Myerscough-Jones designed tunnel sets comprising of several interchangeable modules which could be readily reconfigured to represent different sections of the tunnel network. Several straight modules were complemented by a curve and a "Y" junction, all of which could have black drapes hung at either end to close off the set to unwanted light and give a false impression of distance. A quarter-sized station platform set was also constructed, which was likewise modular in design. This had interchangeable name plates so that the station's identity could be speedily altered from Holborn, to Covent Garden, to Charing Cross, and so on. Properly dressed - even down to such details as working chocolate vending machines - the sets were so convincing as to provoke an accusation from London Transport, following transmission of the story, that a crew had been filming inside the Underground without their permission!

For the few remaining station scenes which could not be achieved within the studio, Douglas Camfield used a pedestrian tunnel running under the Thames near Greenwich. Built in the same architectural style as many Northern Line stations, this location, seen particularly in the first episode, offered such features as latticed gates, winding stairways and sloping tube-like tunnels. The only possible "giveaway" was the absence of any advertisements on the walls.

The scenes featuring the TARDIS interior at the beginning of the first episode were taped in the recording studio, and care was needed to maintain the continuity with the filmed TARDIS scenes at the end of the previous story, 'The Enemy of the World' (Serial "PP"). A periscope attachment was fitted to one of the cameras to allow for floor-level shooting in these opening sequences, and although Mervyn Haisman's and Henry Lincoln's script had called for shots of the time vortex to be seen, the effect of the TARDIS doors being open in flight was eventually achieved merely by the use of pulsing studio lights.

Haisman and Lincoln had set one scene of their story inside the Natural History Museum in Kensington, but, scouring the props house at Ealing, Douglas Camfield discovered he had everything he needed to put together a small museum set from existing stock. He adapted the script accordingly, and filmed the entire sequence leading up to Julius Silverstein's murder in just four hours.

As with the majority of his previous 'Doctor Who' stories, Camfield elected to use stock records in preference to any specifically composed incidental music for 'The Web of Fear'. Just as Barry Letts had used passages from Bartok for 'The Enemy of the World', so Camfield also dipped into that composer's works for this story, including segued tracks from 'Music for Strings, Percussion and Celeste'.

A model of the TARDIS prop was used for the effects shots of the ship being coated in, and then freed from, the Intelligence's web. These shots were achieved using a device known as a 'Cobweb Gun', a combination of paint spray-gun and hair dryer with which thin strands of powder-coated latex rubber can be applied to any object until that object is completely festooned with webbing. This does take some little time, however, so the model was filmed at several stages during the coating process and the film subsequently edited together to form the completed sequence. To show the web disappearing, the film was simply run backwards.

A combination of gallery and visual effects work was used to represent the fungus/web in the tunnels. Where close ups of the fungus were required, a large, cobweb-covered backdrop curtain was hung at the rear of the set and back-lit using a bright, pulsing light. For other scenes, such as the one at the end of episode two in which Jamie and Evans see a tunnel opening filled with fungus, a very similar effect was achieved on screen using an entirely different technique. A piece of stock film showing cells dividing and mutating under a microscope was viewed by a camera, and the image over-exposed slightly to give it a 'bleached' look. Using overlay and soft focus, this picture was then superimposed over the live action shots. This technique was also used to provide a background to the end roller and caption credits.

For the scenes at the end of episode five, as the fungus/web finally invades the Goodge Street fortress, two model stages were constructed. The first featured a corner of the Ops. Room, into which the fungus would surge by breaking through the pre-stressed walls; the second represented one of the fortress' corridors, and was used to show the base filling up with web.

In the fortress Ops. Room, the gradual advance of the web is monitored on an illuminated wall-map of the Underground network. As each station is engulfed, so the corresponding light on the map goes out.

Several slides of London were used in the briefing scene in episode three. These were intended to show the city covered in web, and although some were merely stock aerial shots taken during foggy weather, others, such as those showing the mist hanging over the National Gallery, were retouched with an airbrush.

Several props from 'The Abominable Snowmen' (Serial "NN") - the "chess-piece" Yeti models, the radio-controlled spheres and the pyramid units - were re-used in this story.

The destruction of the mind-draining pyramid in episode six was achieved as a combination of live action and model filming. The shot of the live action pyramid was first dissolved to white by widening the camera aperture, then the model was shown crumbling and melting. This was intercut with live action shots of Sergeant Arnold's face blackening under applied make-up. The scene finally cut back to the live set, where the pyramid had been removed and replaced with a pile of debris. A shrivelled dummy represented Arnold's corpse.

In their script for this story, Mervyn Haisman and Henry Lincoln devised the character of Colonel Lethbridge, a part which was to have been taken by actor David Langton. However, when Langton declined the role it was offered instead to Nicholas Courtney, who was originally to have played Captain Knight. Douglas Camfield added the suffix "Stewart" to the character's name, and decided that he should be played as an anglicised Scot in the mould of General "Mad Mitch" Mitchell.

Lethbridge-Stewart first appeared in episode two, moving into hiding as he heard someone (Victoria) approaching him. However, only his feet were seen and, for this episode, walk-on Maurice Brooks stepped into the character's shoes. Nicholas Courtney made his debut as the Colonel in episode three.

Episode six of 'The Web of Fear' was followed by a thirty second trailer for the following story. Narrated by announcer Geoffrey Lewis, the sequence showed the TARDIS landing on the sea, followed by Jamie, Victoria and the Doctor inspecting a gas pipe. The trailer closed with a shot of the three travellers being watched on a TV monitor over which gun sight cross-hairs are being focussed on the Doctor.

PRODUCTION CREDITS

SERIAL "QQ" — SIX EPISODES — BLACK AND WHITE

PART 1	-	3rd. February 1968
PART 2	-	10th. February 1968
PART 3	-	17th. February 1968
PART 4	-	24th. February 1968
PART 5	-	2nd. March 1968
PART 6	-	9th. March 1968

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Victoria.....Deborah Watling

Professor Travers.....Jack Watling
Anne Travers.....Tina Packer
Julius Silverstein
Frederick Schrecker
Corporal Lane.....Rod Beacham
Corporal Blake.....Richardson Morgan
Captain Knight.....Ralph Watson
Harold Chorley.....Jon Rollason
Staff Sgt. Arnold.....Jack Woolgar
Craftsman Weams....Stephen Whittaker
Newspaper Seller.....Bert Sims
Soldiers.....Bernard G. High
Joseph O'Connell, Maurice Brookes
David Hacquet, Peter Adams
James Jordan, Philip Ryan
Tim Condren
Driver Evans.....Derek Pollitt
Colonel Lethbridge-Stewart
Nicholas Courtney
Yeti.....John Levene, John Lord
Gordon Stothard, Colin Warman
Jeremy King, Roger Jacombs
Extras.....Terry Walsh
Derek Martin, Douglas Kirk

TECHNICAL CREDITS

Fight Arranger.....Derek Ware
Production Assistant..Gareth Gwenlan
Assistant Floor Manager
Roselyn Parker
Assistant.....Evelyn Cowdrey
Grams Operator.....Brian Duffett
Vision Mixer.....John Barclay
Floor Assistant.....Paul Cole
Scene Supervisors.....Jock Webster
Brian Jones, Percy Smith
Lighting.....Geoff Shaw
Sound.....Ray Angel
Technical Manager.....Clive Leighton
Film Cameraman.....Alan Jonas
Film Editors.....Philip Barnikel
Colin Hobson
Visual Effects.....Ron Oates
Special Sound Effects..Brian Hodgson
Costume Supervisor.....Martin Baugh
Make-up Supervisor.....Sylvia James
Story Editor.....Derrick Sherwin
Designer.....David Myerscough-Jones
Producer.....Peter Bryant
Director.....Douglas Camfield